

Minehead Choral Society
Saturday, 25th March 2017 7.30pm Avenue Methodist

Programme:

1. Olivet to Calvary - John Henry Maunder

1. On the Way to Jerusalem: *Chorus: When o'er the steep of Olivet*
2. Before Jerusalem *Recit.: Like a fair vision in the morning light*
Air: O Jerusalem!
3. In the Temple *Recit.: And Jesus entered into the temple of God*
Chorus: Bow down thine ear, O Lord
4. The Mount of Olives *Air: Not of this world the kingdom of our Lord*
Chorus: 'Twas night o'er lonely Olivet
Arietta: He was despised and rejected of men
Chorus: Come unto him, all ye that labour
Chorale: Just as I am
5. A New Commandment *Recit.: And Jesus, knowing that his hour was come*
Arietta: A new commandment give I unto you
Chorus: O thou whose sweet compassion
6. Gethsemane *Recit.: And when they had sung a hymn*
Chorale: Thy will be done
7. Betrayed and Forsaken *Chorus: And while he yet spake*
Recit.: O was there ever loneliness like his!
Air: Ye who sin, and ye who sorrow
8. Before Pilate *Chorus: Then came Jesus forth from the judgement hall*
Recit.: Take ye him and crucify him
9. The March to Calvary *Chorus: The saviour king goes forth to die!*
10. Calvary *Recit.: And when they came to the place*
Chorus: Droop, sacred head
Chorale: Rock of ages

INTERVAL

2. Mozart Missa Brevis

KV 194 - Missa brevis in D major

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

3. Mozart Solemn Vespers

KV 339 - Vesperae Solennes de Confessore in C major

1. Dixit dominus
2. Confitebor
3. Beatus Vir
4. Laudate Pueri
5. Laudate Dominum
6. Magnificat

Programme Notes :

1. Olivet to Calvary - John Henry Maunder (1858 - 1920)

This Cantata was first performed by the Minehead and District Choral Society in 1938 and I am pleased that we are again performing this popular work some 80 years later ! It is a fine example of music written for the late Victorian / early Edwardian Anglican church. Considered by some to be over sentimental by modern tastes, it contains a sincerity and dedication which, despite being a definite product of its time, has carried the piece through to the modern era. Its popularity is in part due to its simplicity and it has been performed by many choirs from the smallest to the largest.

John Henry Maunder studied at the Royal Academy of Music in London and served as organist in several London churches, including St Matthew's, Sydenham and St Paul's, Forest Hill. Maunder started his career as a theatre composer and later devoted himself exclusively to sacred music. While his oratorio 'The Martyrs' became a perennial favourite it is 'Olivet to Calvary' which has retained its popularity and appeal through the generations.

Described as a sacred cantata, 'Olivet to Calvary' recalls the scenes which mark the last few days of Christ's life on earth. Part 1 starts with Christ's jubilant journey to Jerusalem and ends with the scene on the Mount of Olives. Part 2 begins with the Feast of Passover with Christ's commandment to his disciples to 'Love one Another' and end with the Crucifixion at Calvary. It is interspersed with chorales which reflect on the scenes .

2. Missa Brevis in D – Wolfgang Amadeus Mozart (1756 – 1791)

Mozart was a child prodigy as a composer and instrumentalist, nurtured carefully by his father Leopold. In 1773 Mozart began work as a musician at the Salzburg court under the newly elected Archbishop, Hieronymus von Colloredo. The latter made many reforms with the aim to save the court from the excesses which had almost brought financial ruin. Most musically significant was his requirement for shorter mass settings, of which Mozart composed around a dozen.

The *Missa Brevis in D, K. 194* was composed in 1774 and is an example of this short mass, composed for a Sunday or smaller feast, which conforms to Colloredo's liturgical requirements. Originally scored for two violins, basso continuo (organ, cello, double bass and bassoon) with trombones doubling the alto, tenor and bass choral parts, tonight we use just the organ to accompany the choir. The brief text of the opening *Kyrie* affords Mozart some opportunity for contrapuntal writing with the longer texts of the *Gloria* and *Credo* demonstrating a more resourceful, predominantly syllabic style. These longer movements introduce solo passages and interesting harmonic turns, incorporating a remarkable range of contrasts in a short span. The solemn central *Et Incarnatus est* is particularly of note, conveying the solemnity of the incarnation and the agony of the crucifixion. The *Benedictus* , typically for the period,. Is the longest section of solo writing, before repeating the *Osanna* first heard in the majestic *Sanctus*. The concluding *Agnus Dei* is the most expansive movement, beginning sombrelly in B minor but concluding with an energetic *Dona nobis pacem* in the home key of D major.

3. Vesperae Solennes de Confessore in C major, KV 339 -Wolfgang Amadeus Mozart (1756 – 1791)

After four years at the Salzburg court, Mozart left to pursue employment in Paris and Mannheim. Over the next two years, he failed to find a job or a substantial commission and returned to Salzburg in 1779 as the court organist. Although frustrated by what must have seemed a provincial backwater, he took his duties seriously enough to compose 4 masterpieces,, the Masses K317 and K337 and the Vespers K321 and K339. The *Vesperae Solennes de Confessore, KV 339* dates from 1780; the “de confessore” of the title correctly describes the particular sequence of psalms set, and “solennes” simply means that the work is orchestrally accompanied. The full setting for soloists, choir and orchestra (including drums and trumpets) implies that this was intended for an important Feast, possibly intended for the celebration of St. Rupert (the “confessor” of the title and a patron saint of Salzburg).

The six movements would have been interspersed with readings and other formalities appropriate for a festive religious occasion. The text consists of five Psalms and the *Magnificat* canticle that concludes every Vespers service. Mozart's conservative employer, Archbishop Colloredo, liked his services short, and demanded that musical settings be straightforward with no repetition of the text. Each Psalm is set as a continuous movement, as opposed to being divided into separate arias, ensembles, and choruses in the operatic style invading church music at that time. Despite these restrictions, Mozart's music abounds in exuberant imagination. Each movement seems an attempt by the composer to overcome Colloredo's restrictions in a different way. *Dixit Dominus* is a high-energy exposition of the text by the chorus, with limited involvement by the solo quartet. As the opening part of the Vespers, it resembles an operatic overture in atmosphere; The *Confitebor* increases the involvement of the soloists, with brief opportunities for vocal display. In the *Laudate Pueri*, Mozart demonstrates his developing mastery of the counterpoint, writing an antique-style

movement that presages his later fugal masterpieces in the Requiem. The *Laudate Dominum* is one of Mozart's masterpieces—his love of the soprano voice is amply displayed in long, luxurious lines over a simple, guitar-like accompaniment, a work beautiful enough for a place in any of his operas but somehow breathing an inward spiritual air perfectly appropriate to a church service. This preludes the final, dazzling *Magnificat*. The whole work shows all of the stylistic tendencies of the Austrian Baroque, bright and shining brilliant Allegros, and an impressive nod to Austrian liturgical counterpoint.

Text of the mass:

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ
Only begotten Son of God
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made
being of one substance with the Father:
by whom all things were made
Who for us men
and for our salvation
came down from heaven.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.

And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.

Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

And was crucified also for us under Pontius Pilate:
suffered, and was buried

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

And the third day He rose again
according to the scriptures
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.

And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

And in one holy catholic and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.

Sanctus and Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest

Benedictus qui venit
in nomine Domini.
Osanna in excelsis

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who take away the sins of the world, have mercy on us.
Lamb of God, who take away the sins of the world, have mercy on us.
Lamb of God, who take away the sins of the world, grant us peace